

£1.50

Issue Three



Dark Terrors

A Hammer Fanzine



THE
CURSE
OF
FRANKENSTEIN
by J. L. LARSEN

Len Harris Interview

Hammer on Video • letters & news



Editorial

Thirty-five years ago, this month (May), saw the release of THE CURSE OF FRANKENSTEIN, and it's astounding worldwide success marked the beginning of Hammer Film Productions lengthy reign of the Horror/Pantasy genre. It's quite appropriate then that the main feature in this, the third issue of DARK TERRORS, should be dedicated to this 1957 Hammer classic.

This issue also see's the first, of I hope many, interviews with the people responsible for such films. I'm sure Len Harris needs little introduction to fans of Hammer, having been the Camera-Operator on all the early Hammer Horrors and, in the space of ten years, worked on some 90 films for the company.

I also recently spoke with Hammer's greatest Composer, James Bernard, who has also agreed to an interview in the near future for inclusion in DARK TERRORS.

Unfortunately, this issue's installment of our series of articles on the HAMMER HOUSE OF HORROR TV series has been unavoidably forced out of this issue, basically because there was so much other stuff to cram in. Issue Four should see the completion of this series.

Please note that from Issue Four, DARK TERRORS will be priced at £1.75. I hope you agree that this slightly drastic(?) increase will be worth it, and I'm certain anyone comparing issue One with issue Three will agree that it is! Obviously, I want the magazine to look as good as possible and this increase is necessary in order to maintain, and hopefully improve the quality still further in

future issues.

Finally, thanks to everyone who has supported the magazine so far, I hope you enjoy this issue, and all being well Issue Four will be ready in July.

Best Wishes

Mike Murphy

EDITOR

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Dark Terrors



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Screen Screams

HAMMER HOUSE OF HORROR MARKETING

The latest news from HAMMER HOUSE OF HORROR MARKETING is that the first kit release will feature Christopher Lee as Dracula. This model kit will be 15½ inches tall, made from top quality vinyl, and released sometime around July this year. The second kit will now be Oliver Reed as the Werewolf from THE CURSE OF THE WEREWOLF.

ZOLTAN - HOUND OF HAMMER??

The release of ZOLTAN - HOUND OF DRACULA on the Warner Brother's Hammer Horror video label has been the cause of much confusion, judging by the amount of letters I've received on the subject.

Apparently when Werner bought the Hammer library from Weinstreub, ZOLTAN was included and released last year

Below: Gery Wilson (Hammer House Of Horror Marketing), Roy Skeggs (Chairman Of Hammer Film Productions Ltd.) and Dave Prowse (Hammer House Of horror Marketing), pictured at Elstree Studios in April.



with the Warner 'Hammer Horror' box-set. The film has of course got nothing to do with Hammer, and Warner are now aware of the error.

CAROLINE MUNRO

Star of Hammer's CAPTAIN KRONOS-VAMPIRE HUNTER and DRACULA A.D. 1972, Caroline Munro, is to be a guest at THE FESTIVAL OF FANTASTIC FILMS, which will be held this year at The Charterhouse Hotel, Manchester, on October 9-11.

HAMMER BIRTHDAYS

Birthday greetings this month to Peter Cushing and Christopher Lee. Peter is 79 on May 26th and Christopher Lee, who contrary to popular belief is not 600 years old, but 70 on May 27th.



CHRISTOPHER LEE

Hot on the heels of CHRISTOPHER LEE - PRINCE OF DARKNESS comes CHRISTOPHER LEE - ONE MORE TIME, a second magazine dedicated to the star, in the Horror Pictures Collection.

CHRISTOPHER LEE - ONE MORE TIME contains 40 pages (8 of which are in full colour), with over 50 rare poster reproductions and photographs from many of Lee's films including; THE CURSE OF FRANKENSTEIN, THE DEVIL

RIDES OUT and DRACULA HAS RISEN FROM THE GRAVE.

Each issue costs £3.70 (incl. P & P) and can be obtained from; Horror Pictures Collection, c/o SAMHAIN, 77 Exeter Road, Topsham, Exeter, Devon, EX3 0LX.



Above: Peter Cushing demonstrates the hazards of cutting a birthday cake.

THE CURSE OF THE WEREWOLF

The BBC look set to make up for years of screening the badly hekked U.S. version of THE CURSE OF THE WEREWOLF by showing the completely UNCUT British version, later this year.

The restored footage includes;

Yvonne Romain slumped in the prison cell following the rape scene and her brutal stabbing of the Merquis (Anthony Dawson).

A shot of the dead goat, with it's throat torn out, found by Pepe Vallente (Warren Mitchell), as he remarks, "Mm, Nasty that is, very nasty." (This dialogue is also missing from the cut version).

Extended footage of Leon (Oliver Reed) and the prostitute, and following her death, a shot of her gory neck-wound.

The final scene, of Leon's death in the village church-tower, is a

real eye-opener seen uncut and shows the Werewolf being deafened by the church bells. His father, Alfredo (Clifford Evans), then shoots Leon and blood spurts from his chest as he falls to the ground. Turning Leon over onto his back, Alfredo exposes the chest-wound and a further re-ordered shot shows a tear on Leon's cheek. This last image seems a very senseless cut and, restored, goes a long way in summing up the torment and agony of the Werewolf.

Keep an eye on those TV guides!

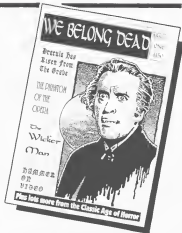
YUTTE STENSGAARD

Tim Greeves has just produced a brilliant one-off magazine dedicated to Yutte Stensgaard, star of Hammer's LUST FOR A VAMPIRE.

YUTTE STENSGAARD - A PICTORIAL SOUVENIR contains 40 pages with almost 100 photographs from all her films, including a special 18-page LUST FOR A VAMPIRE gallery.

Tim was also lucky enough to interview Valerie Leon and Dana Gillespie recently, for the forthcoming "Hammer Girls" issue of LITTLE SHOPPE OF HORRORS.

YUTTE STENSGAARD - A PICTORIAL SOUVENIR is priced at £1.95 (incl. P & P) and is available directly from: Tim Greeves, 'Palmyra', 118 High Street, Eastleigh, Hants. SO5 5LR.



WE BELONG DEAD

Nice to see another fanzine dedicated to the 'classic' years of Horror cinema. WE BELONG DEAD is produced on an irregular basis by Eric McNaughton and the first issue is a very promising debut, being typeset and full of poster reproductions and photos.

Issue one will be of interest to Hammer fans as within it's 44-pages are articles on DRACULA HAS RISEN FROM THE GRAVE and Hammer On Video. Other features include, Lon Chaney's PHANTOM OF THE OPERA, THE WICKER MAN, DAWN OF THE DEAD and COUNT DRACULA.

WE BELONG DEAD is priced at £1.50 (plus P & P) and is available from: Eric McNaughton, 27 Ewart Road, Forest Fields, Nottingham.

HAMMER EXHIBITION

The Museum Of Moving Image, in London, had planned to feature a special Hammer exhibition in April/May, but it has since been postponed.

An Interview With Len Harris

(Hammer's Camera Operator at Bray Studios between 1952 - 1962)

Profile

Look at the opening credits to any Hammer film made between 1952 and 1962 and the chances are you'll see Len Harris credited as being the Camera Operator. During his time with Hammer Len worked on some 90 films for the company including; MURDER BY PROXY, THE QUATERMASS EXPERIMENT, QUATERMASS II, THE CURSE OF FRANKENSTEIN, THE ABOMINABLE SNOWMAN, DRACULA, THE REVENGE OF FRANKENSTEIN, THE HOUND OF THE BASKERVILLES, THE MAN WHO COULD CHEAT DEATH, THE MUMMY, THE TWO FACES OF DR. JEKYLL, THE BRIDES OF DRACULA, THE TERROR OF THE TONGS, OPERATION UNIVERSE, THE CURSE OF THE WEREWOLF, CAPTAIN CLEGG and THE PHANTOM OF THE OPERA.

From being a keen amateur photographer, Len began his career by enrolling on a two-year Kinematograph Course at the London Regency Polytechnic. This resulted in getting a job, through Sidney Bernstein, with Gaumont British at Limegrove Studios, in the camera-loading department. Len then worked, in a junior capacity, on such films as THE MAN WHO KNEW TOO MUCH (1934) and THE THIRTY-NINE STEPS (1935) until getting a job at Gainsborough's Islington Studios working on the floor as a 2nd camera assistant. Occasional returns to Limegrove saw him working on films such as KING OF THE DAMNED (1935), directed by Walter Forde for Gaumont. (Made in the days of limited extras, the producers of this film nevertheless managed to drum up 2000 extras from the local labour exchange!)

Len remained at Gainsborough until being conscripted into the army during the Second World War, where he was given the job of showing secret war films. There then followed a time with the Army Film & Photographic Unit where he worked as an instructor. Len then made a number of short documentary and training films for the AKS (Army Kinematograph Service) which he not only shot, but also directed, scripted, edited and, in some cases, processed. Many of these films are now stored in The Imperial War Museum.

After the war, Len returned to Gainsborough where he worked under contract until Gainsborough stopped production.

Having been freelance for some time, Len happened to see a Hammer film one night and was immediately impressed by its quality. Len joined Hammer in 1952 and over the following ten years became a valuable member of the Hammer team at Bray Studios.

After leaving Hammer in late-1961, Len joined Shepperton Studios but occasionally returned to Hammer to do mainly 2nd unit work on such films as THE REPTILE and QUATERMASS AND THE PIT.

DARK TERRORS: How did you first become involved with Hammer?

LEN HARRIS: Well, I remember one night I happened to see a Hammer film and I thought 'that looks quite

well made, I wouldn't mind working for them'. And low and behold about a week later a letter came to where I was living saying that they were going into production in a fortnights time and would I be interested in joining them for one or two pictures. They said it would probably be one but it could run into two, and I stayed with them for ten years under a series of contracts. At one time I was the only person under contract to Hammer.

DT: What was your first film for Hammer?

LH: The film was MANTRAP with Paul Henreid. I enjoyed working with Hammer, they had quite a good standard of production. Later of course we did all the Frankenstein and Dracula pictures, but before that we did a lot of good cops and robbers pictures, comedies, even some documentary films and a few industrial films. But mainly they did these features which the press liked to call 'horror films', but which we called fantasy films.

DT: So when you first joined Hammer, they would've just been settling in at Bray Studios?

LH: Yes, they were at Bray Studios. Bray was originally called Down Place, which was a pretty big country house with a ballroom and everything. Hammer used to build sets inside the house, especially the ballroom, and use other parts of the building and also build sets in other parts of the building. Next door was Oakley Court, which they had used as a studio for a time, so occasionally we would use a bit of Oakley Court or go into the grounds of Oakley Court. And strangely enough I've used Oakley Court, inside and out, several times since I left Hammer. It was quite popular for certain types of films.

DT: When did you last use Oakley Court with Hammer?

LH: The last time was on THE PHANTOM OF THE OPERA, in the scene where Herbert Lom goes to plead with Michael Gough's character to get some money for his music. Gough's sitting in a Henson cab with a woman and he knocks Herbert Lom to the ground. That was done in the grounds of Oakley Court. Hammer had done a lot of work there, made complete films there before I joined them, and

they'd used various other studios but they settled at Bray for quite a long time.

DT: Where were the sewer scenes shot for THE PHANTOM OF THE OPERA?

LH: That was done at Bray. We did use The Wimbledon Theatre for some scenes and theatre sets were built in the studio. We had about a fortnight at Wimbledon and the rest at Bray, with a bit on the lot. But I thought Herbert Lom was rather good in that one and it annoyed me when some smart Alec writer said 'well I suppose he only played in the scenes where he didn't have the mask on'. But he did play in every scene and the only time he had a double was when he had to jump from the balcony onto the stage. Now that was pretty difficult to do because you had to sort of jump round in a circle as the stage was around the corner from the balcony box. So Hammer did use a stunt man for that one shot to save Herbert Lom from breaking his ankle.

DT: Was that shot in the theatre?

LH: Yes, which is still going strong as far as I know.



above: Herbert Lom (Professor Petrie) and Ian Wilson (The Dwarf) prepare for a scene in THE PHANTOM OF THE OPERA (1961).



Above: regular Hammer staff on the set of *MURDER BY PROXY*, a Hammer film made at Bray Studios in 1953.

1) Michael Carreras (Producer), 2) Jimmy Sangster, 3) Percy Britten (Sound-Boom Operator), 4) ? (Sound-Camera Operator), 5) Bill Salter (Sound Recordist), 6) Walter (Jimmy) Harvey (Director of Photography), 7) Jack Curtis (Chief Electrician/Chief Engineer for Bray Studios), 8) George Robinson (Gaffer), 9) Ian Harris (Camera Operator), 10) Terence Fisher (Director), 11) Hance Glynn (Continuity), 12) Harry Oakes (Camera-1st), 13) RCA Sound Mixing Panel, 14) Vinton Camare.



(Continuity), 12) Harry Oakes (Camera-1st), 13) RCA Sound Mixing Panel, 14) Vinton Camare.

DT: What was Herbert Lom like to work with?

LH: He's quite a nice bloke with a great sense of humour. I remember he found this skatlon hand while nosing around the studio. At the rehearsal with all the artists he had this hand up his sleeve, waving it about in front of them, but they were all trying to take it seriously. It was quite amusing to watch the reactions on their faces, especially some of the women!

DT: When *THE CURSE OF FRANKENSTEIN* was shot at Bray, was there just the one sound stage?

LH: Well not really. They built one stage which they called Stage 3, not a very big one. They built that

just outside the ballroom site. Stage 2 was the ballroom end then later on they built a quite big stage, which was Stage 1. By that time Hammer were making bigger productions. In those early days if we needed any really big sets we'd go to Elstree Studios or Pinewood. But Bray was big enough for most things. So for *THE CURSE OF FRANKENSTEIN* we just had the ballroom stage and the one stage outside.

DT: So all the interiors for *THE CURSE OF FRANKENSTEIN* would've been shot inside the ballroom?

LH: Yes, sets were built in there because it was a fair size. We had some very good Art Directors, Bernie Robinson is the best known. Before that we had Jim Wills who retired



Above: Paul Massie as (Left) the suave, but evil, Mr. Hyde, and (Right) the tormented Dr. Jekyll in *THE TWO FACES OF DR. JEKYLL* (1959).

before the bigger pictures started. He had built some excellent sets and was part of the company, one of the original four people who made up Hammer Films. When I knew him he was an Art Director but he had directed two films for Hammer, one with Paul Robeson (*THE SONG OF FREEDOM*) and one with Stanley Lupino (*SPORTING LOVE*). That was in the old days of the company, before the war. I think they made about four films before the war and started up again just after the war. So Jim Wills was the Art Director in the early days and Bernie Robinson took over on all the early *Dracula* and *Frankenstein* pictures. He had been a stage theatrical director and was a very experienced man.

DF: I believe the first scenes on *THE CURSE OF FRANKENSTEIN* were shot at the entrance to the ballroom stage?

LH: Yes, they were. Bits of set were built there, doctored up a bit. And the guillotine was just down behind us. For the final scenes we had special effects men doing the fire and the prop men also helped on that. Jack Curtis was our Chief Engineer/Electrician and he also did a lot on the special effects.

I also remember on *THE CURSE OF FRANKENSTEIN* that they gave Peter Cushing a nice spruce cabbage to cut into when he was cutting off the head! Obviously you didn't see this, but it just gave the artist who was in close-up something to react to.

DF: What can you remember about your work on *THE ABOMINABLE SNOWMAN*?

LH: That was shot at Bray and partly at Pinewood, and we went to the Pyrenees to do some shots. The courtyard set was built at Bray and covered with artificial snow. We did about ten days shooting at Pinewood on one of the big stages with a big background.

DF: Didn't Hammer use tons of salt to represent the snow?

LH: Well it was a mixture of salt and soap flakes and it was wretched stuff. They gave us masks to put over your mouth and over your nose and where possible over your eyes - but that was a bit difficult for me! It used to give you a very unpleasant feeling in your throat.

DF: Did you attend the premiere for *THE CURSE OF FRANKENSTEIN*?

LH: No, but I'll tell you an in-

teresting thing. When Warner Brothers got the print and it was shown at the Warner Theatre, the chief projectionist said it was the sharpest print they'd had for many, many years. I think that reflects well on the Vinten camera we had. I might of gone to the trade show, but Hammer used to, as a rule, give us a special screening of the films up at Hammer House in Wardour Street, one night sometime after they were finished. They'd take all the stuff from the studio, including the restaurant people, to Hammer House and drop them home afterwards. They were good that way.

DT: Wasn't there a theatre at the studio?

LH: Yes, there was, but it wasn't big enough really. It was just for the rushes and the cutting rooms could use it. You'd probably get a couple of dozen people in it at a push, but usually you'd see about a dozen in there to see the rushes.

DT: What do you remember about DRACULA?

LH: We had the big stage by then. When Peter Cushing jumps up and pulls the curtains down - that was done in the big stage. The Castle Dracula set was built out on the lot and we had a stream running through it. Jack Curtis and the Art Department organised that stream. That same set stood on the lot for a while, being changed slightly. On THE CURSE OF THE WEREWOLF it was used and changed. But if you've got a good Art Director it can be done most effectively and it saves a lot of money. And of course it's very seldom that two such pictures get in the same program so people can compare the sets!

DT: THE HOUND OF THE BASKERVILLES used the same set again?

LH: Yes, the same, dressed differently and a few changes made.

DT: Was all of DRACULA shot at Bray Studios?

LH: Yes, although we did use Black Park for some exterior shots. It wasn't very far from Bray and a lot of location work was done at Black Park,

Below: Andree Melly and Yvonne Monleaur in a scene from THE BRIDES OF DRACULA, filmed at Bray Studios in 1960.





Above: Herbert Lom as Professor Petrie, in *THE PHANTOM OF THE OPERA*. This scene was shot in the grounds of Oakley Court.

both from Bray and Pinewood. I did a lot of Robin Hood films there, but Bray had quite a good lot for most exteriors.

DT: Jack Asher would've been the Director of Photography on most of your films for Hammer?

LH: Yes, I'd known Jack since I'd worked at Gainsborough. He was one of the lighting camera-men, he really did 'paint with light'.

DT: In *THE HOUND OF THE BASKERVILLES* didn't Hammer use three small boys to represent Peter Cushing, Andre Morell and Christopher Lee in order to make the hound look bigger?

LH: Well no, it was just the one small boy. We had allowed an extra week for the scenes with the dog, because they knew they'd be tricky. So on Stage 3 they rebuilt the inside of the ebbey to 1/2 scale, which would make the dog look bigger. Now the dog wasn't a trained dog but it

was the biggest they could find. Then they put a meek on the dog, for the story and to make the dog look bigger. The dog didn't mind the meek too much, he thought that was fun but it soon got tired. So anyway they left me to do this last week of shooting on this set, with the owner of the dog who could control it to a certain extent. To make the dog look bigger we got a small boy first of all and dressed him up to look like Christopher Lee but then they thought that was a bit risky - if the dog had jumped on him. So they got instead a midget who was used to handling animals and dressed him up in the costume. Anyway the dog had to run along the gantry, jump down onto a rock, onto another rock, then onto the slab and dive onto Christopher Lee's character. Well the dog wouldn't do this - he'd run along the gantry, jump onto the first rock and just sit there! Another time he'd jump onto the second rock and sit there! Well we had a studio cat at Bray which would follow us everywhere and would come onto every set and watch



what was going on. This cat was sitting up on the top of this set watching this dog. Well eventually the cat came down, ran along the gantry, did everything the dog was supposed to do and then sat down where Christopher Lee would've been. The cat looked around at us as if to say, 'you can't expect a dog to do it, but a cat can do it', then walked off! You see the cat outside the farmer's cottage in the film.

Anyway we eventually got the dog to do it and then cut in shots of the full-size artist and stuntmen wrestling with the dog, trying to make it look ferocious, with lots of sound effects. But as I said, they'd left an extra weeks shooting for this scene, with just a minimum crew standing by.

I also remember on that film we were shooting on the lot when a mist came up, quite thick but we had to shoot through it. So we ended up putting artificial mist on more or less the rest of the sequence, with spray guns.

Just before the mist came up we had to track up to the window of Baskerville Hall. We probably would've zoomed up but we didn't have a zoom lense in those days. But the wind was so strong at the time it was very difficult to stop the camera shaking, because the magazine acted like the sails of a ship. It always makes me wince a bit when I see that shot!

DT: Did Sir James Carreras, then Lt. Colonel Carreras, ever come down to the studio?

LH: No, not very often, but Michael Carreras was there. Sir James was mainly up at the London office, Hammer House. But I do remember on that picture we did in Berlin, the Germans were all egot because they'd heard the Colonel was coming. When he arrived he just nodded to one or two people, including myself and one or two others and just walked out again! The Germans couldn't believe it, they were expecting the pomp and ceremony with the 'Colonel' coming down! But Sir James was a very casual sort of men.

DT: What do you remember about THE CURSE OF THE WEREWOLF?

LH: Well we had a bit of a fire scene at the end - a lot of our pictures ended with a fire scene!

Oliver Reed did want to do most of the stunts himself but they won't let the artist do too many because of the insurance. So he did have a double for some of that stuff when he was climbing about on the roof.

DT: Did that scene take long to shoot?

LH: No, not really, we had to climb up there but things were very well organised. One of the things that was good about Hammer was the organisation. But I rather like that scene. It

had gotten a bit misty by that time and the smoke was hanging around from the flares, but it worked out quite well.

Oliver Reed really goes to town, I mean he could've just fallen down when he was supposed to be shot, but he knocked himself up in the air and dropped down again like a lead weight. He did that in another film that I worked on and he knocked himself out!



Above: Oliver Reed and Yvonne Romain in a publicity shot for THE CURSE OF THE WEREWOLF (1960).

DT: You also worked on YESTERDAYS ENEMY for Hammer?

LH: That was mostly shot at Shepperton Studios but there was one scene done at Bray, on a very good set indeed - where the Japanese come along looking for the British escapees. Some of them were Japanese who lived in Britain but they couldn't speak English, so we had an interpreter. So the Director would tell the interpreter what he wanted them to do and the interpreter would tell

the Japanese. They had to come along this riverbank searching for the escapees, and there was a tree root or something that the first one tripped over accidentally and went head first into the river! But then all the others jumped in after him, I mean they didn't just jump in - they went in exactly same as he had done. It was sort of funny in a way, but it held things up a bit and we had to get them all out and dry them off. But it really was rather like sheep following each other!

DT: You worked on CAPTAIN CIEGG shortly before leaving Hammer?

LB: Yes that was quite interesting - partly Hammer and partly another company. Strangely enough it's a Dr. Syn story and I had worked on DR. SYN for Gainsborough Pictures just before the war. George Arliss was the star and he wouldn't work after 4.30 in the afternoon because he was a big star then and quite an elderly man, so he made his own rules. Well, in those days we used to work until any old time at night but when we finished at 4.30 we had to find something else to do. We'd probably do another scene but usually those were fairly early nights. But the only time we worked late on DR. SYN, until about 7 or 8, was in the scene where the harpoon is thrown into the back of the chair where they think Dr. Syn is. When we did CAPTAIN CIEGG years later the rules were you had to finish at 5.30. If you wanted to work later, then it was a special do. So Hammer made this arrangement for this one particular scene, the harpoon scene, when we worked until about 7.00 p.m.

DT: That was with Peter Cushing and Michael Ripper?

LB: Yes, I think Michael Ripper was the bosun in that.

DT: Did you work with him much, as he seems to be in most Hammer films?

LB: Yes, I worked on a lot of films with him. He played everything, sometimes a cameo part, sometimes a lead part, but he was always very good.

DT: What was your last film for Hammer?

LB: THE PHANTOM OF THE OPERA, but I went back at odd times to do a few bits and pieces on THE REPTILE and QUATERMASS AND THE PIT. Hammer also wanted me to do some 2nd unit work

Below: Michael Ripper, the man who appeared in more Hammer films than any other actor, uncovers a victim of THE REPTILE.



on THE DEVIL RIDES OUT, and it fitted in very well between other plans I had at Shepperton Studios. It was about a fortnights work but they kept postponing it and eventually I had to say I can't do this because I'll be on another picture. But they phoned me up one day and said 'right we're going to start next Monday', so I said 'I can't because I'm in the middle of a picture at Shepperton'. So Hammer were a bit miffed about that! I didn't do the picture and it rather broke my connection with Hammer, but I would've liked to have done it very much because I thought it was a good story and Terence Fisher was directing it.

I worked on about 90 pictures for Hammer and when they started filming again after THE PHANTOM OF THE OPERA they asked me if I wanted to go back. But they were only doing like one picture and then a big gap again. Well by that time I was pretty busy with another company at Shepperton.

Although I would've liked to have gone back to Hammer it seemed a bit silly to give up this other company who were giving me pretty regular employment. So I had to decline, but I've always regretted it a little bit, I liked Hammer.

HAMMER

ON VIDEO



Here, I hope, is a complete guide to every Hammer Film ever released on video, in Britain.

I should point out however that many of these titles are not currently available including recent releases such as RASPUTIN THE MAD MONK, THE VENGEANCE OF SHE and FRANKENSTEIN CREATED WOMAN by Castle Pictures.

Many of the distribution companies listed here (Embassy, Kestrel, Iver, Derenn, Walton and Prestwich) are either no longer trading or their contracts with Hammer, granting video rights, have expired. Thora EMI are now Initial Groups who recently bought the old EMI/Weintraub Hammer library, but many of these films are currently tied up in the Warner Home Video releases.

(Due to the differences in scanning speeds, a film that runs 100 minutes in the cinema will only run for 95 minutes on TV/Video (a consequent loss of one minute in every twenty-five). Where running times differ slightly, in the case of a film having been released on more than one label, this doesn't necessarily mean that the film has been cut, but merely reflects mechanical reproduction differences. I have tried to indicate any notable cuts that I know of, but I'm sure there are a lot more!).

NCA = Indicates a film not currently available either because the title has been deleted or the distribution company is no longer trading.

MEN OF SHERWOOD FOREST (NCA)
Walton Film & Video, 75 mins. VHS/Bete.

THE QUATERMASS EXPERIMENT (NCA)
Walton Film & Video, 75 mins. VHS/Bete.

X - THE UNKNOWN (NCA)
Walton Film & Video, 80 mins. VHS/Bete.

THE ABOMINABLE SNOWMAN (NCA)
Derenn Film Services

THE REVENGE OF FRANKENSTEIN (NCA)
RCA/Columbia, 87 mins. VHS only.



THE HOUND OF THE BASKERVILLES (NCA)
Warner Home Video, 86 mins. VHS/Bete.

SWORD OF SHERWOOD FOREST (NCA)
Prestwich, 77 mins. VHS only.

HELL IS A CITY
Warner Home Video,VHS only.



THE PHANTOM OF THE OPERA
CIC Video,81 mins,VHS only.

THE GORDON (NCA)
RCA Columbia,83 mins.VHS/Beta.

THE CURSE OF THE MUMMY'S TOMB (NCA)
RCA Columbia,81 mins.VHS/Beta.

P.O.W.(THE ESCORT OF BLOOD ISLAND)
(NCA)
Kestel Gold Video,90 mins.VHS/Beta.

HYSTERIA (NCA)
MGM/UA,82 mins.VHS/Beta.

THE NANNY (NCA)
Warner Home Video,89 mins.VHS only.

DRACULA PRINCE OF DARKNESS
Warner Home Video,87 mins.VHS only.
(This is taken from the Warner-Pathe
print and has at least 20 seconds
missing which remains intact on the
Twentieth Century Fox print.The lat-
ter occasionally turns up on the
BBC with all this cut footage in-
tact.

THE PLAGUE OF THE ZOMBIES(AKA:THE
ZOMBIE/EMP ZOMBIES)
Warner Home Video,87 mins.VHS/Beta.

RASPUTIN THE MAD MONK (NCA)
Castle Pictures,92 mins.VHS only.

UP THE CREEK (NCA)
Walton Film & Video,83 mins.VHS/Beta.
ONE MILLION YEARS B.C. (NCA)
Thorn/EMI Video,96 mins.VHS/Beta.
ONE MILLION YEARS B.C.
Warner Home Video,96 mins.VHS only.
FRANKENSTEIN CREATED WOMAN (NCA)
Castle Pictures,86 mins.VHS only.
QUATERMASS & THE PIT
Warner Home Video,94 mins.VHS only.
THE VENGEANCE OF SHE (NCA)
Castle Pictures,101 mins.VHS only.
THE DEVIL RIDES OUT
Warner Home Video,92 mins.VHS only.
DRACULA HAS RISEN FROM THE GRAVE
Warner Home Video,88 mins.VHS only.
FRANKENSTEIN MUST BE DESTROYED
Warner Home Video,97 mins.VHS only.
TASTE THE BLOOD OF DRACULA
Warner Home Video,87 mins.VHS only.
THE HORROR OF FRANKENSTEIN (NCA)
Thorn/EMI Video,93 mins.VHS/Beta.
THE SCARF OF DRACULA (NCA)
Thorn/EMI Video,96 mins.VHS/Beta.



THE SCARS OF DRACULA
 Warner Home Video.92 mins.VHS only.

WHEN DINOSAURS RULED THE EARTH (NCA)
 Warner Home Video.96 mins.VHS/Beta.
 (Has Victoria Vatri's nuda scenes cut).

THE VAMPIRE LOVERS (NCA)
 Rank Home Video.91 mins.VHS/Beta.

LUST FOR A VAMPIRE
 Warner Home Video.VHS only.

COUNTRESS DRACULA/VAMPIRE CIRCUS
 Video Collection.89/93 mins.VHS only.

COUNTRESS DRACULA (NCA)
 Rank Home Video.89 mins.VHS/Beta.

CREATURES THE WORLD FORGOT (NCA)
 RCA Columbia.94 mins.VHS/Beta.

ON THE BUSES (NCA)
 Thorn/EMI Video.88 mins.VHS/Beta.

ON THE BUSES
 Warner Home Video.84 mins.VHS only.



HANDS OF THE RIPPER (NCA)
 Rank Home Video.85 mins.VHS/Beta.

HANDS OF THE RIPPER
 Missing In Action.81 mins.VHS only.

TWINS OF EVIL (NCA)
 Rank Home Video.83 mins.VHS/Beta.

TWINS OF EVIL
 Missing In Action.83 mins.VHS only.

DR.JEKYLL AND SISTER HYDE (NCA)
 Thorn/EMI Video.94 mins.VHS/Beta.

DR.JEKYLL AND SISTER HYDE
 Warner Home Video.VHS only.

BLOOD FROM THE MUMMY'S TOMB (NCA)
 Thorn/EMI Video.90 mins.VHS/Beta.

VAMPIRE CIRCUS (NCA)
 Rank Home Video.83 mins.VHS/Beta.

VAMPIRE CIRCUS (NCA)
 Futuravision Ltd.83 mins.VHS/Beta.

VAMPIRE CIRCUS
 Video Collection.83 mins.VHS only.
 (See also COUNTRESS DRACULA)

FEAR IN THE NIGHT (NCA)
 Thorn/EMI Video.82 mins.VHS/Beta.

MUTINY ON THE BUSES (NCA)
 Thorn/EMI Video.84 mins.VHS only.

MUTINY ON THE BUSES
 Warner Home Video.84 mins.VHS only.

DEMONS OF THE MIND (NCA)
 Thorn/EMI Video.89 mins.VHS/Beta.

DEMONS OF THE MIND (NCA)
 Warner Home Video.VHS only.

DRACULA A.D. 1972
 Warner Home Video.92 mins.VHS only.

THE LEGEND OF THE SEVEN GOLDEN VAMPIRES (NCA)
 Warner Home Video.85 mins.VHS/Beta.
 (This video version had 12 seconds cut for it's release. Again, the TV version shows all this footage intact and includes more topless village girls running around the village during the raid, and a shot of Hsi Ching(David Chiang) removing his fingers from a wound in an attacking soldiers neck!)

CALL HIM MISTER SHATTER(AKA:SHATTER) (NCA)
 Krypton.90 mins.VHS/Beta.

CALL HIM MISTER SHATTER (NCA)
 Embassy.86 mins.VHS/Beta.



THE SATANIC RITES OF DRACULA

Werner Home Video,84 mins.VHS only.
(Cut 1 second(!) for video release,
during a scene in which Inspector
Murray(Michael Coles) thrusts a
wooden stake into a Vampire Woman
(Velerie Van Ost).The TV print that
so often turns up on various ITV
stations shows the stake plunging
into the Vampire,beneath her exposed
breast).



CAPTAIN KRONOS VAMPIRE HUNTER (MCA)
Iver Film Services,90 mins.VHS/Beta.

LOVE THY NEIGHBOUR (MCA)
Thorn/EMI Video.

LOVE THY NEIGHBOUR
Warner Home Video,VHS only.

NEAREST AND DEAREST (MCA)
Thorn/EMI Video.

MAN AT THE TOP (MCA)
Thorn/EMI Video,95 mins.VHS/Beta.

MAN AT THE TOP
Warner Home Video,89 mins.VHS only.

POITRAY ON THE BUSSES (MCA)
Thorn/EMI Video,83 mins.VHS/Beta.

HOLIDAY ON THE BUSES
Warner Home Video,VHS only.

MAN ABOUT THE HOUSE (MCA)
Thorn/EMI Video,86 mins.VHS/Beta.

MAN ABOUT THE HOUSE
Warner Home Video,VHS only.

TO THE DEVIL...A DAUGHTER (MCA)
Thorn/EMI Video,90 mins.VHS/Beta.

TO THE DEVIL...A DAUGHTER
Warner Home Video,89 mins.VHS only.

THE LADY VANISHES (MCA)
Rank Home Video,99 mins.VHS/Beta.

THE LADY VANISHES
Video Collection,96 mins.VHS only.

HAMMER HOUSE OF HORROR - ON VIDEO
(All currently unavailable)

THE TWO PAGES OF EVIL/RUDE AWAKENING
Precision Video,54/54 mins.VHS/Beta.

THE TWO PAGES OF EVIL/RUDE AWAKENING
Channel 5 Video,54/54 mins.VHS only.

GUARDIAN OF THE ABYSS/CARPATHIAN
EAGLE
Precision Video,52/54 mins.VHS/Beta.

WITCHING TIME/SILENT SCREAM
Precision Video 54/54 mins.VHS/Beta.

WITCHING TIME/SILENT SCREAM
Channel 5 Video,54/54 mins.VHS only.

CHARLIE BOY/THE THIRTEENTH REUNION
Precision Video,54/54 mins.VHS/Beta.

CHILDREN OF THE FULL MOON/VISITOR
FROM THE GRAVE
Precision Video,54/60 mins.VHS/Beta.

CHILDREN OF THE FULL MOON/VISITOR
FROM THE GRAVE
Channel 5 Video,54/60 mins.VHS only.

THE HOUSE THAT BLED TO DEATH/GROWING
PAINS
Precision Video,54/54 mins.VHS/Beta.

HAMMER HOUSE OF MYSTERY & SUSPENSE
(All currently unavailable.Brant
Walker Video no longer have a con-
tract with Hammer).

MARK OF THE DEVIL/SWEET SCENT OF
DEATH
Brant Walker Video,72/75 mins.VHS/
Beta.

CZECH MATE/IN POSSESSION
Brant Walker Video,72/85 mins.VHS/
Beta.

A DISTANT SCREAM/BLACK CAPTAIN
Brant Walker Video,72/72 mins.VHS/
Beta.

THE LATE MAMCK IRVING/PAINT ME A
MURDER
Brant Walker Video,72/72 mins.VHS/
Beta.

LAST VIDEO & TESTAMENT/THE CORVINI
INHERITANCE
Brant Walker Video,72/70 mins.VHS
Beta.

CHILD'S PLAY
Brant Walker Video,72 mins.VHS/Beta.

AND THE WALL CAME TUMBLING DOWN
Brant Walker Video,72 mins.VHS/Beta.

TENNIS COURT
Brant Walker Video,72 mins.VHS/Beta.

(CONTINUED ON PAGE 33)



"The Curse of Frankenstein"

Following the official formation of Hammer Film Productions Ltd. in 1948 the company began producing low-budget features based on successful radio series, which already had an established audience. These early years enabled Hammer to gather a regular team of staff and technicians including Phil Leakey, James Needs, Terence Fisher, Len Harris and Jimmy Sangster. By 1951 Hammer had acquired a firm base from which to produce their output, set deep in the heart of rural Berkshire, at Bray Studios.

This same policy of selecting material with a ready-made audience also applied when Hammer adapted THE QUATERMASS EXPERIMENT, in 1954, from the hugely successful TV series of the same name. The film became an instant success upon its release in 1955 and persuaded Hammer to make a dramatic change from their usual output. A completely new production schedule was drawn up for 1956, doing away with proceed films such as STAND AND DELIVER, KING CHARLES AND THE ROUNDHEADS and PRIAR TUCK. This new schedule included two more fantasy/sci-fi films, X - THE UNKNOWN and QUATERMASS II, but most notably, Hammer's most im-

portant film to that date, THE CURSE OF FRANKENSTEIN.

It was Jeck Goodlette, the Managing Director of ABC (Associated British Cinemas Ltd.), who first suggested to Hammer that they remake Frankenstein and Michael Carreras was later quoted as saying, "It was like a word of God to us - a small dependant, independent company. Goodlette's ideas were almost edicts. When a man in that position came forward and made a suggestion, he was taken seriously. Of course, we felt it was a jolly good suggestion".

Sir James Carreras began negotiations for the new film shortly after the completion of QUATERMASS II in July 1956. A screenplay was written soon afterwards (reputably by Milton Subotsky) which would be shot in black and white over a three-week period and called FRANKENSTEIN AND THE MONSTER. Anthony Hinde: "I was given a script which I didn't like, it was rather boring and a sort of rehash of the old one, but anyway we were going to do it. Then to my secret delight and my partner's horror we found that Universal were waiting with a writ behind their backs and if we put in anything that was in their film that wasn't in the orig-

inal book, or was an original of theirs, they would serve an injunction and the film would be banned. So we had to make a film that was entirely different from the first one. Well than it became fun!"

Jimmy Sangster was then assigned to write a new screenplay avoiding anything created by Universal and instead sought inspiration from Mary Shelley's original novel, which was in public domain. Just to be on the safe side, Sangster called Frankenstein's creation a 'creature' as opposed to the 'monster' portrayed by Boris Karloff. With this new screenplay, Anthony Hinds persuaded Sir James Carreras to increase the budget to £70,000, the shooting schedule to four weeks and most importantly to shoot the film in colour. **THE CURSE OF FRANKENSTEIN** was the first Frankenstein film to use colour and would later become proudly dubbed by Hammer as 'the first British colour horror film.'

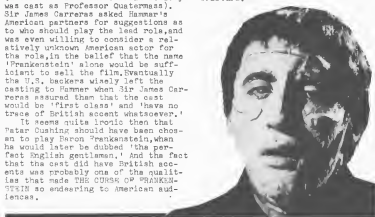
While Hammer began the task of casting the film they received word from their American silent-backers who expressed their concern that an all British cast with British accents would make the film unacceptable to U.S. audiences. Hammer had previously overcome this problem by casting American actors in lead roles to ensure U.S. distribution. (A classic case was the first two Quatermass films where Brian Donlevy was cast as Professor Quatermass). Sir James Carreras asked Hammer's American partners for suggestions as to who should play the lead role, and was even willing to consider a relatively unknown American actor for the role, in the belief that the name 'Frankenstein' alone would be sufficient to sell the film. Eventually the U.S. backers wisely left the casting to Hammer when Sir James Carreras assured them that the cast would be 'first class' and 'have no trace of British accent whatsoever.'

It seems quite ironic then that Peter Cushing should have been chosen to play Baron Frankenstein, when he would later be dubbed 'the perfect English gentleman.' And the fact that the cast did have British accents was probably one of the qualities that made **THE CURSE OF FRANKENSTEIN** so endearing to American audiences.



Above: Baron Frankenstein (Peter Cushing) and Paul Krempe (Robert Urquhart) fight over the dead Professor's brain.

Below: Christopher Lee as "The Creature", the lucky recipient of that brilliant brain! Hammer had also briefly considered Carry On star, Bernard Bresslaw for the role of the Creature.





Above: Frankenstein(Peter Cushing) with his Maid and Mistrass, Justine (Valeria Gaunt).

Peter Cushing was signed to play Frankenstein on 26th October, 1956, a role he would repeat another five times in the coming years during which time he would make the role exclusively his own. Cushing was already a household name with British TV audiences of the time, having starred in a number of highly successful television plays including THE CREATURE (which Hammer would soon adapt as THE ABOMINABLE SNOWMAN) and NINETEEN EIGHTY-FOUR. The latter feature had earned Cushing The Guild Of Television Producers And Directors Best Performance Award, while in 1954 he had received The National Television Award For The Most Outstanding Actor Of The Year.

Peter Cushing's agent, John Redway, also had on his books another actor who, though quite unknown, had also appeared in a number of films but had been denied a lot of work because of his size and height. It was these two qualities that led Hammer to offer the role of the Creature to Christopher Lee, and the 34 year old actor readily accepted, realising he wasn't getting anywhere looking like himself. Lee recalls, "My agent sent me

to see Tony Hinds. He knew that they wanted a tall man, a big man, for obvious physical reasons, and to ensure that the dominance and power of the character would be communicated. They also needed somebody who could act without words, a very difficult thing to achieve. I knew it was a wonderful challenge. I thought to myself, 'well, I will begin to make people wonder what I really look like!'"

Below: Hammer Humour. Having just sent his maid, Justine, to her death by locking her in the Castle attic with the Creature, Frankenstein settles down to breakfast, and requests of his future wife, Elizabeth, to "Pass the marmalade!"



Terence Fisher was a natural first choice as Director, having worked almost exclusively for Hammer since 1951. By 1956 Fisher had already directed 12 films for the company including: THE LAST PAGE, WINGS OF DANGER, FOUR SIDED TRIANGLE, BLOOD ORANGE and PACE THE MUSIC. Such films gave few clues as to what the future held in store for Fisher, and Hammer, with the possible exception of FOUR SIDED TRIANGLE. This 1952 production starred Stephen Murray as Bill, and John Van Eyssen as Robin, who are rivals for the love of one woman, Lena (Barbara Payton). When Lena becomes engaged to Robin, Bill decides to duplicate her using a machine the two men have been working on. This 'new' woman is an exact copy of Lena in every detail and also spurns Bill in favour of Robin! This Creature/Creation theme is of course the basis of the Frankenstein story, and the other similarity between this and future Hammer films is

STUDIO	NO OF STAGES	SIZE OF STAGES	EMPLOYMENT	DEC. 1951	DEC. 1952	DEC. 1953	DEC. 1954	DEC. 1955	DEC. 1956
BRAY (EXCLUSIVE) (Maidenhead 1991)	2	(1) 48 ft. x 48 ft. (2) 60 ft. x 9 ft. (under construction, Due July, 1957) Total: 1,800 sq. ft.	Technicians — — — — — Crafts Leaders — — — — — Other Grades (incl. Chemical) — — — — — Total: — 68 62 — 60 94	—	26	22	24	16	35
				—	33	30	—	34	33
				—	9	10	—	9	9
				—	68	62	—	60	94

BRAY STUDIOS, LTD.

Windsor Road, Windsor. Tel.: Maidenhead 2591/2.

Directors: W. Hands; J. Carreras.
A. Hinds; M. Carreras.

One stage 48 ft. by 48 ft. plus country house.
One 60 ft. by 9 ft. stage under construction, due July 1957. Total shooting area 3,200 ft. approx. B.C.A. owned.

Personnel:

Studio manager	A. F. Kelly
Construction manager	M. Lyons
Electrical	J. Gault
Property	T. Moore
Production	A. Banks
Painters	L. Wynn



Above: Technical details of Bray Studios from the 1957 Kinematograph Year-book. The photograph shows a section of the Bray country house and Sound Stage No. 2. Bits of set were constructed here to represent the exterior of the prison in *THE CURSE OF FRANKENSTEIN*.

the fact that **FOUR SIDED TRIANGLE** climaxed with a fire-scene. (Fires would become a convenient method of destroying countless creatures in many of Hammer's future productions!) In 1956 Fisher was owed one more film under the terms of his contract and by a stroke of luck that film happened to be *THE CURSE OF FRANKENSTEIN*. Fisher, "Hammer wanted me to see the earlier film versions of the Frankenstein story, but I refused to do this, because I think that everybody should bring his own individual approach to the subject, while remaining within the broader confines of the original story. I tried to forget the idea that I was continuing the central horror tradition of the cinema. I wanted the film to grow out of personal contact with the actors and out of the influence of the very special sets. I have never read Mary Shelley's original book, and I don't think I ought to read it."

THE CURSE OF FRANKENSTEIN went into production on 19th November, 1956 at Bray Studios. At the time, Bray consisted of a large country house, in which sets were built, and one sound stage, measuring 40ft by 48ft. Frankenstein's laboratory was constructed on this sound stage, with all other interiors being shot inside the house and exteriors in the grounds surrounding the studio. The night-shot of Castle Frankenstein, seen several times throughout the



Above: Baron Frankenstein (Peter Cushing) prepares to give life to his Creature in the Castle laboratory.

film, is actually the outside of Oakley Court, situated next-door to Bray Studios.

The first scenes shot were those of the priest travelling to the prison and his arrival to hear the imprisoned Baron's story. Hammer really did use every inch of Bray Studios and here, Art Director, Bernard Robinson, doctored up the main entrance to the Bray country house in order to make it look more like the exterior of a prison.

Next shot were the opening and

final scenes inside the prison where Frankenstein is eventually led away to the guillotine.

Melvyn Hayes was cast in the role of Baron Frankenstein as a young man and 6 year old Selly Welsh was cast to play her own reel-life mother's role as a little girl, for the next scenes to go in front of the camera. (Selly Welsh was the daughter of film stars, Hazel Court and Dermot Welsh).

According to publicity of the time 23 year old Valerie Gaunt was chosen for the role of Justine (Frankenstein's housemaid) on account of her scream. Anthony Hinds had first heard her scream in a TV play called CHANCE MEETING and so decided she was just right for the part. THE CURSE OF FRANKENSTEIN was Valerie Gaunt's first film role.



Above: Justine (Valerie Gaunt) threatens to tell the authorities of Frankenstein's experiments.

Hazel Court was chosen for the female lead role, as Elizabeth, and had been in films since 1944. The 30-year old actress had been under contract to a number of studios, appearing in such films as, DREAMING (1944), CARNIVAL (1946) and THE ROOT OF ALL EVIL (1946).

While the early scenes of the film were being shot, Hammer's make-up men, Phil Leakey began experimenting with Lee's Creature make-up. Universal held the copyright on their monster make-up, from the bolts in its neck right down to its shuffling walk, so Leakey had to start from scratch and devise a look that bore no resemblance to the Karloff monster. Leakey has since acknowledged that Lee himself contributed greatly to this aim and between them they created a horrific



Above: Hazel Court as Elizabeth, searches the laboratory for the cause of Frankenstein's obsession with his work...and is about to find it!

looking Creature that looked the genuine results of Frankenstein's crude surgery methods. Lee recalls, "The make-up was quite horrendous, there was no other word for it. It was very much hit and miss between myself and the make-up men concerned, because we were not allowed to copy the Universal make-up that Boris Karloff wore, because of the question of copyright. So I looked, as someone quite rightly said, like a road accident. It was also excessively uncomfortable and it was almost impossible for me to eat and drink. And naturally there weren't many people willing to sit down and eat and drink with me! I could only eat with my body and one eye, since, as it happened, the other was blind, and under this mask were undertaker's wax and cotton wool, glue and plastic, and all sorts of unpleasant things. I remember I wasn't able to wear the make-up for very long. I had to eat mashed potatoes and drink everything through a straw, because if I moved my face, everything came off!"

Phil Leakey was also assisted by Roy Ashton who would take over the duties of Hammer's make-up men on THE MAN WHO COULD CHEAT DEATH and continue to work for Hammer throughout the fifties and sixties.

Christopher Lee's contract had

specified that a double would be used for any hazardous scenes, so Hammer employed the services of Captain Jock Easton and his team of stunt men. Jock himself was first put to work to double as the hanged man on the gibbet, by hanging himself from an adapted parachute harness. Next came the death scene of Professor Bernstein (Paul Hardtmuth), who falls to his death onto a marble floor. Jock supervised the scene and had one of his team fall onto the marble floor, which had been specially prepared. A portion of the floor had been cut out and replaced with a painted paper substitute covering a small trampoline. The most dangerous scene came at the film's climax which called for the Creature to be set on fire. For this, Jock Easton was smeared with anti-flash paste, donned the

Creature's clothes and make-up, before being covered in petroleum jelly. Once set alight, the scene required him to stumble around the castle set and then plunge through the roof skylight into a bath of acid.



Above: Christopher Lee as The Creature, takes a break in the bath at Bray Studios.

Right/Below: Hammer's make-up man, Phil Leekey, applies Christopher Lee's Creature make-up.





THE CURSE OF FRANKENSTEIN remained relatively untouched by the censors. Severed hands and disassembled eyeballs were all shown, in close-up end, for the first time, in colour. However, the censors did insist on the removal of a shot of Frankenstein dropping the Highwaymen's bird-pecked head into the acid bath. This brief shot is replaced by a repeat of Paul Krampa's (Robert Urquhart) reaction close-up to Frankenstein cutting the head off.



Top: Christopher Lee as The Creature.

Above: The offending shot cut from THE CURSE OF FRANKENSTEIN.

Left: Baron Frankenstein (Peter Cushing) is escorted to the guillotine.

In April 1957, Anthony Hinds, James Carreras and his son Micheal flew to America with the film in search of a distributor. Micheal Carreras recalls, "We showed the film to anybody who wanted to see it. They left us in a cheap hotel room and we thought our telephone had been disconnected. Then suddenly everybody began to make us offers. We were asked to go and see the big noise at Warner Brothers, and that was a great moment." That great moment saw Warner Brothers make Hammer a deal they couldn't refuse - the Worldwide distribution rights in exchange for more money than they'd ever seen. Although Jack Warner is reputed to have hated the film when he first saw it someone at Warner had clearly seen it's great box-office potential. The deal was signed with Warner Brothers deciding to give the film the 'full treatment' usually reserved for major Hollywood productions.



Above/Below: Christopher Lee and Hazel Court, clown in the canteen at Brey Studios.



THE CURSE OF FRANKENSTEIN - CREDITS

Year of Production:1956
Year of Release:1957
UK Distributor:Werner Brothers
US Distributor:Werner Brothers
Running Time:83 Minutes
Certificate:X
Eastmancolor
A Remar Film Production
Produced at Brey Studios



PRODUCTION

Director:Terence Fisher
Producer:Anthony Rinda
Associate Producer:Anthony Nelson
Keys
Assistant Director:Derek Whitehurst
Screenplay:Jimmy Sangster
Executive Producer:Michael Carreres
Production Manager:Don Weeks
Continuity:Doreen Soen
Director of Photography:Jack Asher
Camera Operator:Len Harris
Production Designer:Bernard Robinson
Art Director:Ted Marshall
Casting:Dorothy Holloway
Editor:James Needs
Composer:James Bernard
Musical Supervisor:John Hollingsworth
Make-Up:Phil Leakey
Hair Stylist:Henry Montsesh

CAST

Victor Frankenstein:Peter Cushing
Elizabeth:Hazel Court
Paul Krampf:Robert Urquhart
The Creature:Christopher Lee
Young Victor:Melvyn Hayes
Justina:Valerie Gaunt
Professor Bernstein:Paul Hardtmuth
Aunt:Noel Hood
Grandpa:Fred Johnson
Little Boy:Claude Kingston
Priest:Alex Gellier
Warder:Michael Mulcaster
Burgomaster:Andrew Leigh
Wife:Ann Bleke
Young Elizabeth:Selly Welsh
Lecturer:Middleton Woods
Uncle:Raymond Ray
Kurt:Patrick Troughton
Mother:Marjorie Hume
Schoolmaster:Henry Ceane
Fritz:Joseph Behrman
Undertaker:Ernest Jey
Tromp:Bartlett Mullins
2nd Priest:Eugene Leachy



STORY

(Reproduced from THE CURSE OF FRANKENSTEIN pressbook).

Condemned to death for a series of brutal murders which have taken place in and around his castle in Switzerland, Baron Victor Frankenstein tries in vain to convince his jailors that the crimes were not his, but those of a strange, half-human "Creature" he had created in his secret laboratory in the castle attic.

This Creature was the result of experiments he had conducted from notes and formulas left by his father, the old Baron, who had been the creator of a former "Monster."

Realizing that no one believes him, Frankenstein asks for Paul Krempe, his former tutor and assistant to be sent for to confirm his story that the strange "Creature," composed of a highwayman's dead body, the hands of a dead sculptor and the brain of a brilliant scientist, had been brought to life by them. Paul, however, had become sickened when the results of the experiments had turned out to be a poor, grotesque and demented Creature, with homicidal tendencies, and had quarrelled with Frankenstein and left the castle, returning only for Frankenstein's wedding to his beautiful cousin, Elizabeth. Before the ceremony, however, Paul realizes that Elizabeth knows nothing of the experiments to train the "Creature" which Frankenstein was still carrying on, and urges her, for her own sake, to cancel the wedding and leave the castle.

Elizabeth refuses and determines to investigate the stories for herself, nearly becoming a victim of the "Creature". She is saved by Victor and the "Creature" is destroyed. By this time Paul has fallen in love with Elizabeth, and when he arrives at the prison and realizes that only he and Frankenstein himself had ever seen the "Creature," he repudiates Victor's story as the ravings of a distorted imagination and allows him to go to the guillotine.

WHAT THE CRITICS SAID...

"This British version of the classic shocker well deserves its horrific rating, and praise for its more subdued handling of the macabre story. Peter Cushing gets every inch of drama from the leading role, making almost believable the ambitious urge and diabolical accomplishment. Christopher Lee arouses more of pity than horror in his interpretation of the Creature. His death as a living torch plunging into a vat of acid is one of the most realistic of the spectacular highlights.

Direction and camera work are of a high order."

Variety

"Without any hesitation I should rank THE CURSE OF FRANKENSTEIN among the half-dozen most repulsive films I have encountered in the course of some 10,000 miles of film reviewing."

C. A. Lejeune - The Observer

"Character and story have faded into the background, suspense and surprise simply do not exist, plot has become a perfunctory filling-in of time between each macabre sat-piece. The logical development of this kind of thing is a soap show of freaks, interspersed with visits to a torture chamber. It is a depressing and degrading thought for anyone who loves the cinema."

Tribune

"If Mr. Karloff suggested that vitality had imperfectly become a part of him, Mr. Lee gives the impression that life itself had been pumped into his ill-assembled body and not had the slightest notion what to do there.

James Bernard's music stirs up the very mud of apprehension, and Terence Fisher, the director, deserves praise for curdling what little of our blood the others have left unfrozen."

Paul Dehn - Daily Herald

'THE CURSE OF FRANKENSTEIN' IS A SHOCKING SUCCESS!!!

On the 2nd May, 1957 THE CURSE OF FRANKENSTEIN opened at The Warner Theatre in London to huge crowds who had begun to gather early that morning. These amazing scenes didn't go unnoticed by a passing TV crew, who recorded the spectacle, and a report was included on that evening's news. The lobby of The Warner Theatre had been fitted out with a reproduction of Frankenstein's laboratory, lit with eerie green lights while sepulchral music played in the background.

By the second week of its release the film's takings continued to go from strength to strength, beating those of the opening week. Soon THE CURSE OF FRANKENSTEIN began to play at the Ritz Theatre, establishing the film in two West End cinemas.

This amazing success by a small British film company saw Hammer fast becoming a household name in Britain, but nothing could have prepared them for the success that was soon to follow across the Atlantic.



Above: Scream Queen, Hazel Court, gets in some practice during the premiere at The Warner Theatre, Leicester Square.



**"THE
CURSE OF
FRANKENSTEIN"
IS A
BOX-OFFICE
BLESSING!**

**FULL
WEEK'S
BUSINESS
IN
2 DAYS!**

CALIFORNIA,
SAN DIEGO-
PARAMOUNT-FENWAY,
BOSTON-
CENTER,
BUFFALO-
STRAND,
HARTFORD!!

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IS THE WAY
THAT WARNER
SHOWMANSHIP
IS KILLING 'EM!**

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Horror-a-thon shows,
with midnight premieres
--the "legal notice"
warning ad--the ambul-
ances outside--the
fainting women--the
smelling salts display
--the money-back-if-you-
faint tickets--the unusual
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Warner man! **FEATURE THE
'CREATURE'--AND GO!!**



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Above: Sir James Carreras, Peter Cushing and Will Hamner (Hinds), at The Warner Theatre.

THE CURSE OF FRANKENSTEIN was released in the U.S. in June, 1957, with premieres being held in up to fifteen cinemas simultaneously, starting at midnight and continuing for 24-hours non-stop. Nurses were in attendance at each midnight premiere, with smelling salts on hand. Ambulances waited outside the cinemas and the Warner publicity campaign promised, "Your money back if you faint!"

At the time THE CURSE OF FRANKENSTEIN became the 5th biggest money-maker showing in the U.S., and the biggest grossing British film ever, in relation to cost, eventually grossing £2,000,000 worldwide.

Christopher Lee and Peter Cushing immediately became international stars although, strangely enough, Lee wouldn't receive top billing in an English-language film until 1963, with his appearance in Hammer's THE DEVIL SHIP PIRATES. Cushing's strong portrayal of Baron Frankenstein provided Hammer with a character who would become the continuing link in

5 Cushing/Frankenstien sequels. Whereas in the Universal films, the monster provided the link between each film, Hammer's innovation was to use Frankenstein himself for this purpose. Whether or not this was an intentional move, Hammer had little choice as

MONSTER BUSINESS!

ALL-TIME HIGH FOR A SATURDAY AND A SUNDAY TAKE AT THE WARNER!
SECOND WEEK-END BEATS RECORD
OPENING WEEK-END!

"You should see that audience at the Warner, they squeal, gasp and shriek. Some of them even run out of the cinema in a panic. It's wonderful!"

Sir James Carreras

Lee's Creature had been dissolved in acid. Asked at the time how they could possibly make a sequel, since Frankenstein had been sent to the guillotine at the end of THE CURSE OF FRANKENSTEIN, Sir James Carreras answered, "Oh, we just saw his head back on - it's fascinating!" Of course this wouldn't be necessary - Frankenstein would escape the guillotine and return in 1957 for THE REVENGE OF FRANKENSTEIN.

BIGGEST WEEK-END TAKE



Part of the huge crowd which besieged the Warner Theatre, Leicester Square, to see the "N" certificate, "The Curse Of Frankenstein," which clocked up the biggest opening week-end take in the theatre's history. "The Curse Of Frankenstein," Britain's first horror film in history, is a Hammer production for Warner Bros. release, starring Peter Cushing, Hazel Court, Robert Urquhart and Christopher Lee. It was produced by Anthony Hinds and directed by Terence Fisher with Michael Carreras as executive producer.

Today, THE CURSE OF FRANKENSTEIN is widely recognised as being the film that gave the then dormant horror genre a good dose, of much needed, new blood and in doing so made Hammer Film Productions the major producers of fantasy/horror for the next two decades.

No matter what the critics had to say about the film, Hammer only ever concerned themselves with good box-office takings and had discovered an eager audience ready for the revival of cinema's greatest mon-stars. Soon, not even the critics could deny that... Hammer Horror had arrived.

**Sensational Sequel to
The Curse of Frankenstein**, which is
smashing records throughout the world



The Blood of Frankenstein

Above: Trade poster for the proposed sequel to THE CURSE OF FRANKENSTEIN. As this film was to be made for Columbia Pictures, THE BLOOD OF FRANKENSTEIN is probably an early title for THE REVENGE OF FRANKENSTEIN.



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LUST FOR A VAMPIRE
DR. JEKYLL AND SISTER HYDE
ON THE BUSES
HOLIDAY ON THE BUSES
MUTINY ON THE BUSES
LOVE THY NEIGHBOUR
MAN ABOUT THE HOUSE
MAN AT THE TOP
TO THE DEVIL...A DAUGHTER

The Warner Hammer library also includes THE ABOMINABLE SNOWMAN and THE CURSE OF FRANKENSTEIN, however I can find no evidence that either of these films have, as yet, been released. THE CURSE OF FRANKENSTEIN was scheduled for video distribution around the time of the initial release, by Warner, of THE SATANIC RITES OF DRACULA etc. in 1988, but it seems to have been withdrawn shortly before, or possibly after, its release.

Warners also licensed Braveworld Video to distribute 3 Hammer titles for a period of two years. These include; DRACULA PRINCE OF DARKNESS, QUATERMASS AND THE PIT and THE DEVIL RIDES OUT, all of which are still available.

RCA/COLUMBIA

Parkfield Entertainment, who previously distributed 4 Hammer titles, are no longer in business. However, Columbia recently set up a distribution outlet and are planning to release a number of Hammer Films on video in the future.

UNIVERSAL

THE PHANTOM OF THE OPERA was released through CIC Video, and is still available.

RANK

Rank licensed two companies, Missing In Action and Video Collection, to distribute their Hammer titles. All of these are currently available and include; HANDS OF THE RIPPER, TWINS OF EVIL, COUNTESS DRACULA, THE LADY VANISHES and VAMPIRE CIRCUS.



Having said all that it is possible to still purchase a number of the deleted titles from Video shops or by mail-order.

ADRIANS VIDEO, in Essex, currently stock all the available Hammer videos and a number of deleted titles such as; THE NANNY, RASPUTIN THE MAD MONK, SWORD OF SHERWOOD FOREST, FRANKENSTEIN CREATED WOMAN, and THE VENGEANCE OF SHE.

(Mail-order catalogue available from: Adrians Video, 59 High Street, Wickford, Essex, SS12 9AQ).



HAMMER GIMMICKS



Above: Professor Meister(Christopher Lee) prepares to decapitate THE GORGON, played by Barbara Shelley's double in the film,Prudence Hymen.



One glance at THE GORGON would have petrified(literally) cinema-goers who saw Hammer's 1963 film of the same name...or so the publicity campaign would have them believe. Ever eager to protect their precious audience, the distributors came up with eye-masks which were given out in selected theatres, should anyone 'Fear to look upon the face of THE GORGON.' (No doubt those audiences of un-selected theatres just had to make do with hiding behind their certons of popcorn!)

Dear Mike,

I think it's a very good idee to have an all Hammer fanzine. I really miss the old megezines like HOUSE OF HAMMER/HALLS OF HORROR, which were at least 80% about Hammer.

Unfortunately many of today's Horror/Film megezines just concern-trete on the slesh type of blood and guts films, which are a thousand miles apart from the rether stylish Hammer Films of yesteryear.

I wish you every success with your fenzine,

Robert Dow,
Berkshire.

Dear Mike,

If DARK TERRORS cost double the price, I'd still gat it. Does that give away what I think of it? It is a terrific job! This is kind of a bed omen though, because back in February last year, a Scottish fenzine called THEM! appeared, and it was wonderful. Then it vanished in the sunlight, after issue one. I do hope this doesn't happen to DARK TERRORS. It deserves a more dignified banishing like a burning at a stake! (No, just kidding). With Hammer being re-born and over 200 films to talk about I can see DARK TERRORS going on for a few more daylight hours yat.

Anyway, just a few things I'd like to point out for those who didn't know;

Hammer's THE PIRATES OF BLOOD RIVER was originally shot as an X certificate, but the BBFC cut it so much, it was released as a U certificate!

The TV print of THE LEGEND OF THE SEVEN GOLDEN VAMPIRES contains extra footage, not shown (or rather cut out) of the rental version. This includes



Write to: DARK TERRORS

c/o Mike Murphy

"Avalon"

Venmore Terrace,

St Ives,

Cornwall, TR26 1DY

more topless maidens running around the village during the raid, and one of the brothers sticking his fingers into the neck of a soldier at the end of the fight, on the way to the cave. Usually, only the ending of that scene is shown, when the soldier falls to the ground, the audience unaware of how he died!

The aged woman who played the staked girl in DRACULA went missing during a lunch break whilst filming. The crew searched everywhere, and just when a replacement was asked for, she was discovered - in the coffin, under the warm studio lights, fast asleep.

The servant who greets the beggar (Richard Wordsworth) in THE CURSE OF THE WEREWOLF was played by Desmond Llewelyn - 'Q' in the Bond movies.

Victoria Vetri (WHEN DINOSAURS RULED THE EARTH) had a brief cameo

role in ROSEMARY'S BABY. She is on the credits as Angela Dorian (possibly her real name?).

Yours sincerely - but without the bolts in the neck because of copyright at Universal!

Dan Gale,
Somerset.

Dear Mike,

A hearty well done to one end all involved with DARK TERRORS. At long last a horror magazine worth reading! Very informative and crammed with the kind of information I want to read about - being sick and tired of the 'Splatter Mags', with perhaps a page or two devoted to Hammer.

Long may you reign!

Kim Phillips,
Tyne And Wear.

Below: The late Anton Diffring in the clutches of the Monster (Don Megowan), in a rare publicity shot from the pilot episode of the unfilmed Hammer/Columbia TV series, THE TALES OF FRANKENSTEIN. (See DARK TERRORS No. 2).

Don Megowan also starred in THE CREATURE WALKS AMONG US, the second sequel to THE CREATURE FROM THE BLACK LAGOON, and Columbia's THE WEREWOLF.



CONTINUING OUR SERIES OF ARTICLES
LOOKING AT HAMMER'S UNFILMED PROJECTS
WITH MICHAEL CARRERAS' PROPOSED PRO-
DUCTION OF...

VAMPIRELLA

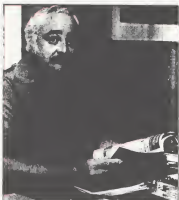


The huge financial crash of 1974 left in its wake countless casualties, almost destroyed the British Film Industry and saw Hammer Film Productions struggling to survive.

The company needed a film to revive its ailing fortunes, a film that would do for the company what THE CURSE OF FRANKENSTEIN had done in 1957 and put Hammer back on top of the horror genre.

In September 1975 a full-page advertisement appeared in James Warren's FAMOUS MONSTERS magazine asking the question, "What will Hammer do next?", it continued, "...Hammer needs help to scare you to death. What - or who - turns you on? Terrifies you? Thrills, deliciously frightens, mesmerizes you? Warren Publishing Co. will forward your requests and recommendations direct to Hammer Films in London. A unique chance to make film history!

Returning to their pre-sold policy Hammer Films decided to adapt VAMPIRELLA from James Warren's hugely successful comic book of the same name. Michael Carreras, then Chairman of Hammer Films, began negotiations with A.I.P. and Sam Arkoff, and a screenplay was soon written by Christopher Wicking.



Above: Michael Carreras, who had taken over from his father, Sir James Carreras, as Chairman of Hammer Film Productions in 1972.

The film was publicly announced, and in November 1975 a FAMOUS MONSTERS Hammer Film Festival was held at New York's Hotel Commodore where Barbara Leigh, who would play the title role, appeared wearing the VAMPIRELLA costume. It is believed that Caroline Munro was also considered for the part. Peter Cushing was cast in the role of Pendragon, John Hough would direct the film and Colin Chilvers would handle the Special Effects.

The screenplay told the story of VAMPIRELLA who leaves her dying planet, Drakulon, where the rivers flow with blood. On her arrival on Earth she finds that the only source of this life-giving blood is found within the planet's inhabitants!

All seemed to be going well when in March 1976 Hammer put a full-page colour advertisement in FAMOUS MONSTERS announcing, "VAMPIRELLA - A Major Motion Picture - Now in Production from Hammer Films - Coming your way in 1976!". A similar announcement appeared in HOUSE OF HAMMER magazine in October that year, but by this time the problems had started - not production!

It had seemed that James Warren was all for the proposed film, even featuring a six-page article on Michael Carreras in FAMOUS MONSTERS,

following the film's announcement. However, Hammer couldn't obtain the full merchandise rights from Warren Publishing and consequently found difficulty in getting any financial backing from America. Further problems occurred when A.I.P. couldn't cast the film to Sam Arkoff's satisfaction.

Much to Michael Carreras' disappointment Hammer were left with a screenplay they couldn't afford to produce themselves, and VAMPIRELLA was never filmed.



Below: Screenwriter Christopher Wicking (left), who had previously worked on BLOOD FROM THE MUMMY'S TOMB and DEMONS OF THE MIND for Hammer, discusses VAMPIRELLA with Michael Carreras (middle) and Publicist Mike Dowling (right).



Dark Terrors

ISSUE FOUR

Includes; DRACULA PRINCE OF DARKNESS
RASPUTIN THE MAD MONK
THE PLAGUE OF THE ZOMBIES
THE REPTILE

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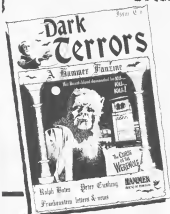
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